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ABSTRACT

The purpose of this monograph is to present the thinking of art educators from all levels of the profession regarding the means to identify and encourage qualitative art career education. Each of the four sections is comprised of small group session reports of contributions, concepts, needs, and concerns that emerged from four National Art Education Association conferences that focused on career education in art education. The report of the elementary division sessions is a synthesis of what has been done and what could be done in the future to increase students' awareness and understanding of themselves, their abilities, and the world of careers. The secondary session report focuses on present efforts in career education, suggestions for future actions, cautions/problems/hindering forces, and recommendations for association actions. The report of the higher education division addresses continuing education, college art education for majors and non-majors, and the responsibilities of higher education toward the K-12 curriculum. Finally, the report of the supervision and administration division discusses the need for support at the highest levels of decision making. (LRA)

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CAREER EDUCATION AND THE ART TEACHING PROFESSION

Monograph No. 1

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A Publication of the National Art Education Association Career Education Project

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PREFACE

The NAEA Art Career Education Project was a professional development activity sponsored by the NAEA leadership for the purpose of bringing an awareness of art career education to both members and nonmembers alike. It is therefore most appropriate that this monograph, entitled *Career Education and the Art-teaching Profession*, be directed specifically to the art teachers' involvement in career education in the schools.

The principle content of this report comes from the ideas and concerns expressed by the several hundred art educators who participated in four regional art career education conferences held in the spring of 1979. The NAEA is especially appreciative of the efforts of Carol Lokken, Foster Wygant, Al Hurwitz, and Marilyn Heilman, who compiled these reports, and of Kent Anderson, who, as editor, gave focus to these widely divergent expressions of interest and concern. An extra special vote of thanks must also go to the many art educators who also voluntarily gave their time, energy, and expertise to these conferences and to this important professional effort.

CHARLES M. DORN, Director
NAEA Art Career Education Project

INTRODUCTION

Any attempt to describe the varied components of a comprehensive art education program from the elementary grades through university graduate levels would include many references to, and emphases upon, career opportunities in the visual arts.

The purpose of this monograph is to present the thinking of art educators from all levels of the profession regarding the means to identify and encourage qualitative art career education. The wide variety of career concepts this report suggests for art education programs discloses a broad spectrum of art educator attitudes concerning the viability – and advisability – of incorporating career concerns into art teaching strategies. As with other areas of study and endeavor, it seems that familiarity with the goals of career education, and with exposure to successful programs, breeds concurrence with the concept that career education should be a curricular consideration and an instructional reality in contemporary art education programming.

The attitudes of many art teachers, however, also reflect cautions and suspicions about career education's possible subversion of the curriculum – a viewpoint that would tend to agree with that of Tom Gross, whose vivid description of changes he observed while Dean of Humanities at City College, New York, and noted in his article, "How to Kill a College," from a recent (February, 1978) issue of the *Saturday Review*.

> "... clutching at what seemed to promise a chance of survival in a confusing age ... as each career program was established, the traditional disciplines were placed in a service relationship to vocationalism – as though the only way the disciplines could be made interesting or relevant was by attaching them to 'practical programs'."

At the other end of the continuum from Gross' description of the use of career education as a questionable basis for curriculum change are the following supportive statements from prominent American art educators.

> "I would claim that career education is a 'natural' for art education. It springs from our historical sources, it continues today in how we teach art. Today's art teachers and visiting artists and critics are career education people showing us their lives, their own art making, and their development through their work."
>
> Dr. Diane Korzenik
> Chairperson, Art Education Department
> Massachusetts College of Art

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"It (incorporating career education as a responsibility of the art teacher) may help some to seek such a career but equally important, it may tell others that the art world is not for them. In either event, it is an essential part of what every art teacher should give to his students. It comes with the territory. It is part of what a career as an art teacher is all about."

Dr. Harlan Hoffa
Acting Director, School of Visual Arts
The Pennsylvania State University

These and other expressions of thought presenting career education as an important aspect of the art teacher's role may not have been formulated if these, and other, art educators had not participated in a series of conferences on career education in art education. The conferences, this monograph, and several other publications are a direct result of an art careers project initiated and sponsored by the National Art Education Association, the professional organization and voice of art educators throughout the United States.

KENT ANDERSON
Editor

THE NATIONAL ART EDUCATION ASSOCIATION

Since its formation in 1947 as a perceived need of America's art educators, the National Art Education Association has made numerous valuable and substantial contributions to its membership and to the profession of art education. NAEA is a 10,000 member organization devoted to the advancement of the professional interests and competencies of those teaching art at all educational levels. Its purposes are to promote the study of the problems in art education and encourage research and experimentation; to facilitate the professional and personal cooperation of its members; to hold public discussions and programs; to publish articles, reports, and surveys of concern to its membership; and to integrate the efforts of others with similar aims. Founded in July, 1947, through the affiliation of four regional groups, NAEA maintains a program financed through membership dues, sales of publications, and occasional grants for specific activities such as the Career Education Grant from the U.S. Office of Career Education.

The organization and structure of NAEA includes an elected board of directors representing four divisions of art education – elementary, secondary, supervision and administration, and higher education – as well as four national vice-presidents representing the Eastern, Southeastern, Western, and Pacific Regionals. A States Assembly serves as liaison between the state associations and is represented on the board by its past president. The elected officers, president, president-elect, and past president, along with the association's executive director, complete the governing board of the association. To meet the special needs of NAEA members, there are also five affiliated groups, including The Society for Research in Art Education, The Committee on Minority Concerns, Museum Educators, the Women's Caucus, and The National Association of State Directors of Art Education. A Student membership program also represents the interests and concerns of almost 2,000 students enrolled in art education programs in America's colleges and universities. The National Headquarters of the National Art Education Association is located in The Center for Educational Associations, Reston, Virginia.

THE NAEA CAREER EDUCATION PROJECT

The National Art Education Association has for some time been involved in a variety of career-related efforts and activities. In addition to numerous articles, papers, and research studies on careers in the visual arts appearing in *Art Education, Art Teacher, Studies in Art Education,* and other NAEA publications, the NAEA has published two booklets on careers in art. They are "Careers in Art," published in 1975, and "Job Descriptions in the Business World of Art and Design," published in 1978, as a result of a project jointly sponsored by The Art Directors Club of New York and the NAEA. In addition, the NAEA has been involved in career education through efforts to develop the Arts Chapter for the publication, *Careers in the Academic Classroom.* The NAEA has also organized two mini-conferences for association members, and various programs and presentations at the NAEA annual conference.

In January of 1979, the NAEA received a grant from the U.S. Office of Education to conduct a program of activities designed to involve art educators in investigating the implications of career education in the art programs of the school. The proposal, *An Art Education Field Proposal for the Development and Dissemination of Career Education Concepts in the Visual Arts,* included the naming of NAEA Past President, Dr. Charles M. Dorn, as Project Director. The National Art Education Association sponsored, organized, and financially managed all aspects of the project. These included the following:

1. The appointment of a national planning committee composed of leading art educators with experience and expertise in art education.
2. The conduct of a national status survey involving a random sample of NAEA membership to determine the extent of understanding of career education concepts and the implications of those concepts for the teaching of art.
3. The establishment of an NAEA information clearing house to provide bibliographies and information on exemplary programs on art career education.
4. The publishing of an art career handbook and a series of monographs on various topics relevant to interrelationships between career education and art education.
5. The presentation of four regional training institutes for members interested in learning specific skills in implementing career education goals in elementary and secondary art programs and in art teacher education training programs in colleges and universities.

This monograph will report on the contributions of NAEA regional conference participants as they sought to address the problem of developing more effective art career education programs in the schools.

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THE ART CAREERS REGIONAL CONFERENCES

Career Education in Art Education was the focus of four conferences scheduled during Spring, 1979. Conferences were held in four urban centers: Atlanta, Georgia (March 29–31), Providence, Rhode Island (May 4–6), Los Angeles, California (May 18–20), and Chicago, Illinois (June 1–3). While different speakers and resources were featured at each of the conferences, a similarity of structure was built into the planning of each conference. All conferences began with tours of artists' studios, galleries, and other arts facilities where participants were provided opportunities to meet with those who make art, sell art, collaborate in the arts, teach art, administrate and/or bring the arts to others.

Conference participants included art educators from all levels and areas of learning. While special invitations were issued to directors of, and teachers in, successful art programs involving career education components, open invitations to all NAEA members encouraged registration for, and attendance at, one of the conferences. Over two hundred art educators attended the four conferences.

A multi-media presentation on careers in art was produced and presented by CEMREL Inc., St. Louis, Missouri. Successful artists, art directors, crafts-persons, learning specialists, and leading art educators spoke to the participants. Selected model programs were presented. Materials exhibits were prepared and displayed, and other programmatic activities contributed to the overall content of the conferences.

In addition to these varied activities, conference participants divided themselves into four "job alike" groups where they were asked to help the NAEA develop guidelines for informing art educators about career education.

In these relatively small groups, participants had opportunities to discuss relationships between career education and the group's level or area of art education. They defined issues, identified helping and hindering forces, and analyzed problems relative to realization of goals.

Numerous rationales and ideas surfaced during these small group meetings. These ranged from learning strategies that stressed community involvement to perceptions of the problems of art instructors that should be addressed by local, state, and/or national art organizations.

The number of productive ideas that emerged during these conferences is directly attributable to the programmatic viability of a national professional

association. The material in this monograph is a direct result of the interaction processes of the four job alike groups as facilitated by board members of the association responsible for the specific constituencies involved. The participants in the sessions were NAEA members representing diverse demographic areas and varied institutional constructs. The concepts and guidelines developed are now being made available to the association's membership through this and a variety of other NAEA publications.

The next four sections of this monograph contain reports of contributions, concepts, needs, and concerns that emerged from the small group sessions as reported by division group leaders, Carol Lokken, Marilyn Heilman, Foster Wygant, and Al Hurwitz. Each division – elementary, secondary, supervision and administration, and higher education, has organized its report in a somewhat different format reflecting its own discrete identity and needs of the specific clientele it serves.

REPORT OF THE ELEMENTARY DIVISION SESSIONS

CAROL LOKKEN
Berkeley Adult School,
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Relatively little has been done in the area of curriculum development in art career education for the elementary student in any systematic way. The four art careers conferences helped to present a more healthy view, a sense of a greater whole of that with which we all have been concerned for a long time. A closeup view shows us the product of art, while a more spacious view lets us see the process by which art is created. But when the creator and the process by which the person is brought to creating are also seen in a more inclusive perspective, we are aware of another dimension, one which cannot be ignored. In our society, this view of the person acting with art can be seen in much of life, but it is observable also within career possibilities which involve art and design, both real and conceptual.

The discussion groups at all four art careers conferences were a mixture of teachers who had done some work in the art careers area and those who were interested but had not developed curriculum or taught art careers in depth. The conferences through discussion, lectures, and visits to artists and designers gave elementary art teachers an opportunity to see the place art career education has within the whole of art education. The conferences provided an opportunity for teachers to come out of the classrooms, expand their awareness, and think about ways they could bring the two worlds together.

The report which follows is a synthesis of what has been done and what could be done in the future to increase students' awareness and understanding of themselves, their abilities, and the world of careers.

Suggestions

1. *Curriculum*

A sound curriculum, at any level and towards any aspect of learning, begins with sound rationales. Group discussions brought out the following reasons for having students experience art career education.

A. To raise the awareness of the young student to the fact that after learning about those people whose careers touch them more or less directly such as parents, school personnel, and community people, students can learn about the jobs of people who touch them indirectly

through objects and the media. Many, if not most, of these are closely related to art.

B. To teach young students critical skills which will help them learn to be future consumers as well as future creators of their environment with high standards of quality.

C. To begin to recognize and appreciate the native abilities which when developed may lead to an appropriate and satisfying career later in life, possibly one in the field of art.

D. To help the student value and respect the similarity between the skills needed for art and for jobs in the community which require knowledge of art skills and processes.

E. To aid the student in coming to the awareness that art influences much of life. People make creative and aesthetic decisions all the time. Life, and the careers and avocations within it, as well as education and leisure, contain an aesthetic component.

Elementary art teachers, generally, felt that at the primary and intermediate levels, awareness is a key concept. Experiences that help students become aware of themselves and their natural gifts and abilities can be considered part of career education. Beyond that, experiences that help broaden students' awareness of the world of careers, including those which are both directly and indirectly art related, are an important part of art education.

Art educators themselves need to take responsibility for development of programs in art career education. They should look at their programs and take notice of career-related activities already there. They can then set a personal goal for the next teaching year to consciously inject art career education into the art curriculum. Suggestions relative to art careers curriculum development include the following.

A. Bring art careers into every lesson by consciously being aware of the artist, artisan, or designer — in other words, the person behind the work.

B. Research and/or develop art activity packages, slide-tape presentations, and games related to art careers.

C. Bring to the students' awareness the fact that organizing, preparing, working, and cleaning up in the art classroom are the same type of activity as goes on in the world of work. Developing good work habits now is important for the future.

D. Teach the proper use and care of tools. Point out that everyday activity *is* life and that processes of working with art activities are the same as adult ways of working in a career.

E. Expand the curriculum to include areas which help the student to see art and career relationship, such as study of the guild system during medieval times; research on how artists learned and worked during different periods of history; study of how the artist of other cultures learned and worked in his society; experiences with popular arts, architecture, and criticism which include art careers awareness.

F. Try out new and unusual approaches to teaching/learning such as teacher-role playing and student role-playing related to the art world. An art teacher in California told of planning a summer school session around experiences of the graphic design studio, complete with project deadlines. He played the role of the art director, while the students

were the graphic design artists.

Training in good work habits and skills, and development of critical skills can begin during the early years in school. Seeing the similarity between skills learned and used in school and those learned in careers helps bridge the gap between schooling and careers. There are numerous classroom strategies for presenting information about art careers. These include:

A. Calling children's attention to the reality that there is a person – called an artist – behind every work of art, book illustration, poster design, or other art-enhanced product.
B. Inviting parents in art-related careers to come to the school or the class and talk about their interests, careers, or avocations.
C. Encouraging role playing activities that include the artist, artisan, and designer.
D. Using or developing games about art-related careers in the work-world.
E. Pointing out understandings concerning how art lessons relate directly to the world of art careers.
F. Including art careers in career fairs in school or districtwide. Compiling a parents' resources file which includes their career or avocation.
G. Assigning research projects on art careers to help students to be better informed. Teachers have found that a by product of this kind of project is that parents become better informed also as they are often involved in assisting children with homework.
H. Initiating special programs which highlight art careers can take place after school or on weekends. In Los Angeles, a special program called "Children Meet Artists" took place on a weekend during which time 125 artists opened their studios to children and their parents.
I. Giving students opportunities to see art work done by high school students. Communicate with secondary school art teachers to insure clear articulation of art career education curriculum.
J. Exploring innovative concepts. For example, *Art for Lunch* is a program in Hampton, Connecticut, which brings local artists into the school on a volunteer basis for a week of lunchtimes. While the artist works, children observe and ask questions. Artists are interviewed by students after preparation in interview techniques and planning of relevant questions to ask. The project is sponsored by the PTA.

Much of the elementary art taught in the public schools is the responsibility of the classroom teacher. The art specialist can be a valuable resource to the classroom teacher in providing material about art careers. Sometimes this is difficult because art rooms are sometimes isolated from the classroom and there is little chance for communication. The art specialist can assist classroom teachers by developing or providing materials that teach about art careers. The art teacher can also be available to tell students in the art classes or the general classroom about their own education and careers. Children are often surprised to discover that art teachers can draw as well as teach, that they have had years of schooling in the visual arts, that they work in their own studios and have had formal preparation for teaching art. Art teachers can also share with students in the decision-making process which leads to their choice of profession.

In the elementary classroom, art experiences may be integrated with

other subject matter such as reading, mathematics, and social studies. Graphic art careers can be introduced in reading and language arts. Examples might include book and magazine illustration, posters, and calligraphy, as well as the printing industry. School and public libraries can be a resource in providing books and filmstrips on art careers and can highlight books which have won prizes for excellence in design and illustration.

Art career experiences related to the social studies might:

A. Include art careers in the study of community helpers at the primary level.
B. Invite parents who have art careers and avocations to share their experiences with students.
C. Include the artist and artisan of other cultures in the appropriate area of the social studies, including how they are trained.
D. Teach about the role of the artist in history, such as the medieval artist and his guild.
E. See that art careers are included in art-related lessons wherever possible.

Planned and spontaneous experiences can point out both the fact that art is everywhere and the fact that someone was responsible for making it, someone who was trained in art skills – e.g., billboards, architecture, signs, and even pollution. Teachers can raise students' awareness with examples which are both aesthetically pleasing and unpleasing.

Art career awareness can be inserted within all art concepts. When teaching about color, for example, the teacher can include experiences relating to color psychology and show examples from magazine ads, pointing out that people working in advertising need to be educated to the psychological impact of color, and the effectiveness of good graphic design. Art educators themselves need to take responsibility for development of programs in art career education. They should look at their programs and take notice of the career-related activities already there. They can also set as one personal goal for the next teaching year, to consciously inject art career education into the art curriculum. Concerned and interested art teachers should see themselves as responsible for art careers curriculum development in their own schools.

Visual and Other Resources

Every educational program needs supportive resource materials. This is, of course, also a critical need for effective elementary art career instruction. Strategies and ideas that can be used for motivational, research-oriented, and enrichment resources identified at the career conferences include:

A. Encouraging school librarians to purchase materials on art careers – books, audiovisuals, and book exhibits which present prize-winners in the fields of design and illustration, with accompanying information about the artist and designer.
B. Examining textbooks in use at the elementary level to find out whether art careers are included and explained appropriately.
C. Developing a suitable bibliography for the elementary level student, which includes books, magazines, films, and filmstrips.
D. Searching out information in already existing publications in other curricula.

E. Examining publications by such agencies as SWRL (Southwestern Regional Laboratory) and CEMREL (Central Midwest Regional Educational Laboratory).
F. Creating a school art gallery which shows the work of local artists, parent artists, etc. Include the art of the commercial and industrial world as well as crafts and the fine arts.
G. Inviting artists and art professionals to share their career experiences in the art classroom, as well as their educational backgrounds. Display the work of local artists. Work with an artist-in-residence on a short or long-term basis. Plan school assemblies that focus on art careers.
H. Encouraging research in school and public libraries for books about art careers and about people who have had successful careers in art.
I. Collecting material from newspapers and periodicals which support art careers. Be on the look out for articles in professional journals in art, art education, architecture design, etc.
J. Examining educational materials currently being used in schools in other academic areas for career education information.

Community Resources

A resource area for the support of school programs that has evidenced a dramatic increase in recent years has been the effective utilization of community resources. Productive efforts in this area can include collaborative activities with parents, the business community, the arts community, and any other interested individuals or groups beyond the traditional schoolroom door. Possible community related program directions reported by conference participants include:

A. Preparing a publication for parents regarding careers in art. A well-designed, but less expensive flyer would have as its purpose to educate parents and raise their awareness and understanding about art careers, as they often act as early advisors to their children about careers. Parents may discourage their children because of their own views, sometimes misinformed, of the artist's image.
B. Working with the PTA to sponsor a careers night. Provide art careers information, increase parent's awareness of art and art-related careers through games and role playing.
C. Arranging field trips to museums, galleries, graphic design studios, and industry to see the artist at work. In Quincy, Massachusetts, fourth, fifth, and sixth graders go on field trips to galleries. They are taught skills in art criticism and are involved in writing about art often. It is important for the art teacher to become acquainted with the local scene regarding graphic arts studios, museum exhibits that relate to design, etc.
D. Researching community resources by developing a resource file of parents' art-related careers. Involve them in classroom demonstrations and art careers fairs.
E. Searching out other artists and designers in the community, starting with friends and relatives.
F. Investigating the local radio and television, newspapers, and national magazines for resources and ideas for teaching as well as design problems.
G. Using the telephone yellow pages in getting acquainted with the resources in your community.

22 Public Relations

Effective public relations efforts pave the way for the establishment and development of art career experiences for elementary-level students. Art specialists can create awareness – and support – by using already existing networks for communication within the profession, i.e., NAEA Newsletter, *Art Education*, and *Art Teacher*. Presentations concerning art careers can be given at state and local art education conferences, and communications can be initiated with other local, state, and national associations regarding art careers education, e.g., National School Boards Association, National and State Guidance Counselors Associations, the PTA, State Directors of Art, etc. Exemplary programs in career education at the elementary level should be published and made available to the profession. An additional call for existing programs at the elementary level should be made through the NAEA Newsletter, to provide an opportunity for sharing by those who were not able to attend one of the conferences. Pilot programs should be tried in selected states with each of the regions. Other public relations activities discussed were:

A. Increasing public awareness through the public media, such as spot ads on television.
B. "Quick and dirty" publications which could be made available to State Departments of Public Instruction, county school offices, community resources, school boards, guidance and counseling staffs, teachers, and parents.
C. Lobbying at local, state, and national levels.
D. Joint ventures with art directors' clubs and other arts organizations.

Recommendations for Actions

After elementary conferences had discussed their own programs and taken notice of already existing career-related activities, a number of recommendations were presented for both personal and Association initiatives towards more effective art careers efforts. It was suggested that each teacher set a personal goal for the next teaching year to consciously inject a more thoughtful and comprehensive art career component into his or her art curriculum.

Elementary art teachers can expand their curriculum with art careers in mind by helping students to become aware of the role of artists and designers whose work is being studied, by developing curriculum packages and by teaching self-awareness and good work habits, the role of the artist in culture and through history, and so on. Teachers need to research community resources, involve parents, and become familiar with media resources. They need to display the work of local artists and designers, if possible; arrange field trips; direct students in individual research projects; assist and cooperate with general classroom teachers and the school on larger projects; and work with secondary school art teachers to assure the careful articulation of art career curricula. Art teachers should also remember to inform the administration about art careers education. This includes collaborative efforts with guidance counselors so that they are informed about art careers, art schools, and the secondary schools art program, and can thus counsel more effectively.

The second category of recommendations refers to programmatic efforts

that the National Art Education Association, or its affiliated state associations, could provide as membership services. Suggestions include:

A. Developing and disseminating a series of art careers curriculum posters for the elementary art education program via art education journals in the form of an attractively designed centerfold poster. The poster should include background information, suggestions for exploring community resources, sources of audiovisual materials, bibliography, and related art activities.
B. Suggesting concepts for career awareness appropriate for the elementary grades, such as:
   1. Studying self-awareness, which includes experiences that increase awareness of body, mind, and feelings which would help the student develop a healthy and positive attitude of self and a knowledge of abilities.
   2. Becoming aware of environments, inside and outside. Awareness of people responsible for designing objects for interiors and exteriors, architecture, and planning of the environment.
   3. Exploring media, including people responsible for printing, books, magazines, and newspapers, and for creating motion pictures and TV presentations, etc.
   4. Examining art careers related to the "spiritual" dimension, e.g., painting and sculpture.
C. Publishing a taxonomy of art careers, showing their relationships.
D. Developing filmstrips and/or slide tape sets on career clusters such as listed above.
E. Developing closed circuit TV programs which might include interviews with people in various art careers.
F. Considering publications suitable for both teachers and students to provide materials which can be made available for research by students. Photo documentary of artists who participated in the careers conferences.
G. Publishing requirements students need to get into schools where they can prepare for art careers, i.e., private schools of art, colleges, universities, and city and community colleges.
H. Encouraging the development of courses in business for art students including information on grant proposal writing and information on their availability.
I. Encouraging, through the various professional education organizations, the publication of more artful textbooks in all academic areas.

Specific recommendations for state art education associations include:

A. Disseminating information about art career education in State newsletters.
B. Calling for presentations about successful or developing art careers programs at the State conferences.
C. Exploring ECE programs art components for funding sources for developing art careers materials.
D. Developing visuals which teach about art careers unique to that State, e.g., film industry in California, jewelry industry in Rhode Island, etc.
E. Encouraging involvement in art textbook adoption within the State to assure the adoption of art careers materials.

24 In conclusion, to teach about art careers is not a problem of creating something new. It is a matter of revealing something that was there all the time. As the art teacher helps create situations for students which give opportunities for them to attend to those who produce art and which show the settings in which art products of every kind are made, as well as the training which the producer underwent in order to become skillful, he/she is educating future art producers to know better how to achieve their own career goals.

REPORT OF THE SECONDARY DIVISION SESSIONS

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The Secondary Division had the largest number of participants at each of the four Regional Art Career Education Conferences, which resulted in many excellent reports and suggestions. This information has been divided into four major categories: 1) Present efforts in Career Education, 2) Suggestions for future actions, 3) Cautions/Problems/Hindering forces and 4) Recommendations for association actions – State and Federal.

For the sake of clarity and easy reference, these categories were indicated as headings for each section.

Present Efforts in Career Education

Activities common to all four regions were individual counseling; field trips to universities, commercial art schools, and businesses; and the use of presentations by representatives from art schools. Most high school art departments maintained college and professional school book shelves with catalogues and art directories. Some programs in each region used "job-shadowing" or "shadow-internships," which allowed students to observe professional artists at work. Other programs utilized commercial courses in the general curriculum or in special vocational schools.

Schools in the Southeast reported using commercial illustration classes to explore job areas and advertising design classes which took field trips into the business community and invited individual designers to come to the classes with their portfolios. Middle schools had career awareness courses which used field trips and class discussion. Careers were mentioned in other classes when techniques were used that related to art careers. One enterprising participant described his first-day challenge to students. He listed 60 art related jobs and challenged students to ask other departments (English, math, etc.) to "top that".

Schools in the Providence area included independent study for students graduating early who were willing to stay in school and work as apprentices or aides for free instruction in various studios in the area. Other systems in this region designed curricula to infuse career education into all facets of the educational program K–12, including graphic design for intra-school ac-

tivities and various groups in the communities; advanced studio art for gifted students and instruction in portfolio preparation presentation; and discussion of the various careers in art.

The Los Angeles area revealed a variety of programs, some of which were multicultural. In one school, each 10th grade was required to have one trimester of 60 days for "career planning." This included units on understanding one's self or values and understanding values related to work and to a career. Another school used units of study on career clusters, work opportunities, and the world of work, with speakers from the professions, blue collar jobs, unions, and apprentice programs. Many schools showed films by those who work in art. One junior high school reported success in teaching solid subject matter designed to appeal to those who took art seriously. (e.g. printmaking, sculpture, lettering, design, perspective, color theory, plane and solid geometry.)

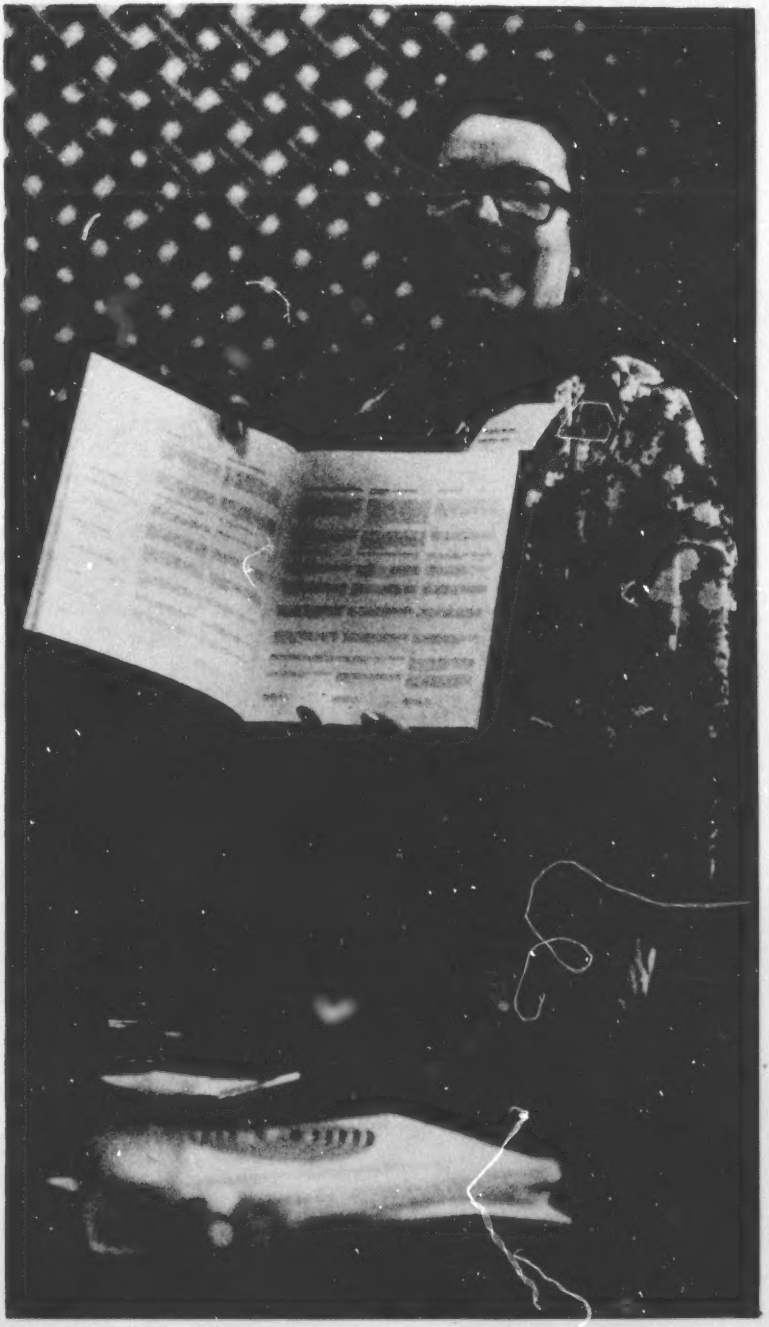
Other secondary schools in this area had units of study with specific career content introduced in art production and advanced art classes (brochure design, pen and ink drawing, etc.) in which students learned to work toward deadlines, have professional attitudes toward competition in real life, and use technical excellence as a goal. Students regularly discussed how one can make a living in art. Tenth grade classes were visited by career guidance counselors who made presentations incorporating film strips and group discussions on careers in the arts. Stagecraft and art production classes in one school received realistic experiences in display, window trimming, and stage sets. Scenic designers from Universal Studios talked about their jobs to stagecraft classes.

Schools in the NAEA Western Region practiced career education "infusion" on all grade levels and worked on Career Infusion grants through various coordinating committees. One all-girls school has a curriculum development committee composed of heads of every department which met two times a month to discuss what was happening in their departments to interrelate activities.

All NAEA regions used graduates to tell students of their personal experiences in post secondary learning and on-the-job instruction. Most schools placed students into either "shadowing" situations or in internship programs. Some were for the gifted, and others such as S.I.P. were for seniors (Senior Internship Program). This program was a four-week project for all seniors who worked with a person or company of their choice in order to survey a career. S.I.P. is the project of a private high school in the Southeast.

At the Providence conference, several schools reported conducting video tape interviews using students as interviewers and participating in art career and portfolio days sponsored by museums or art schools. Some schools conducted "creative happenings" – day-long presentations on the green for the community.

In the Los Angeles area, visits to vocational-technical schools and various colleges included presentations by each department on job opportunities in its area and the educational needs to enter into those jobs or careers. Students also had an opportunity to participate in a program sponsored by the Business/Industry and Education Council, in which Medallion Award winners were able to visit an artist for a day in a studio or place of business in order to see what a typical working day was like. Chicago teachers also reported



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28 system-wide five-year career education programs, "Adopt-a-School" by business leaders, and the use of a city-wide advisory board.

In the Atlanta area, students prepared job files with job descriptions, educational requirements, and projected salaries for use in the school art room. Most art rooms include resources on art schools, colleges, financial information, and suggested portfolios. One school assigned introspective career evaluations which required the students to write about or illustrate a very important person, a job that was enjoyable, a job with a good future, a job with a high salary, or a person whom the student respected most, etc. One teacher made a slide/tape informational program on "Careers in Art" for her classes, which her governor asked her to show at one of his meetings.

Educators in the Providence region prepared a Community Resource Directory which was continually updated. In one school, the guidance department had a "School Search" computer which provided printed bulletins with information on career speakers, scholarship information, and school representatives available to visit the school.

Some students in the Pacific Region do research and informational interviews related to their particular field of interest. In one junior high school, the students followed their research with visual reports to their classmates. This approach put the burden of learning on the students instead of on the teacher.

An interesting survey conducted in the NAEA Pacific Region revealed that students questioned at the beginning of the year, to see if they had a defined career interest, didn't know what they might do. In addition, the results revealed very few parents thought that art could lead to a financially secure career. Another survey mentioned was the development of a National Directory of all Catholic nuns in the U.S. and Canada who were serious artists. The participant conducting this survey related that there were 165 nuns thus far identified, with the number still growing.

Of interest to many conferees was the Chicago conference report of schools that have computer terminals with programs brought from TIME-SHARE, which can produce complete school catalogue printouts in two minutes. Other programs included "SEARCH", in which the student put in what he liked and what he wanted; "GALAXY", which gave the student job ideas; and the "221" program, which gave job descriptions, skills needed, high school subjects to take, employment potential, etc.

Other research activities identified at the NAEA Chicago conference included the use of retired art teachers working on slide/tape interviews of graduates who were in art jobs, and student development of "oral-visuals" on local artists who had become nationally important in some way. These "Oral Histories" were available for use in the community and were then placed in the files of the State Historical Society.

Suggestions for Future Actions

Ideas for implementing career education at the secondary level were many and varied. One idea agreed upon by participants of all four conferences was that career education should be conducted by the total staff, not just a few teachers. Every discipline should have career objectives, and students should be trained to *think* in a way that will make them worth hiring. One comment reinforcing this idea was: "It seems to me that the intention Hoyt

gives – that of providing students with basic academic skills, decision-making, job-getting and job-holding skills, good work habits, and a purposeful, meaningful set of work values – are really those of any serious art teacher. Classroom management alone should lead in these directions. The academic side of art is too often neglected by junior high art teachers."

There were many ways suggested for helping students develop career goals and expertise. One suggestion was using decision-making processes in the classroom, a kind of values clarification, etc. Another was the development of an open period at the end of the day for extra help. One question put by a participant was: "How are you showing the student you teach that *what you teach* applies to life use or career use? Or in other words, why are we learning what we are learning?"

One possible answer to the question was to incorporate basic career information into each unit of study by adding "job possibilities." It was suggested, also, that teachers sit down with administrators and guidance personnel to discuss their approaches to career education and ask "What kind of jobs do you want or plan to prepare students to take?" Further discussions revealed the need to bridge the gap between vocational art, commercial art, and fine art through an interdisciplinary approach involving industrial arts/clothing department/wood design, etc.; and relating art with other disciplines in the school.

Needs assessment as a values clarification approach suggested: "Having students list all the things they cannot do without. Add to this list ten things to take to an isolated area. Cut all of these needs to five items, and finally whittle them down to one." This procedure would require students to set priorities, goals, and real needs rather than practicing superficial thinking.

An exchange of ideas seemed to be top priority of the participants. "All of us have talents which can be shared. Exchange doesn't cost school systems (in terms of money). We can ask for time from the system or work with each other on our own time or in the summer." (There was some concern that those teachers belonging to unions might encounter resistance from these groups, if they used uncompensated time for this effort.) What we can do is make a schoolwide effort at career education; for example, holding an "Arts Week" in which each department in the school brings speakers on math/art/science/art, and literature/art, etc.

Films or filmstrips and records/cassettes showing artists who work in their own careers as well as teen-agers working for artists in an internship capacity, seem to be useful tools for showing students what these jobs are like. One method for bringing careers to the attention of students is to design wall charts or wall paper, covering a large area with careers and their educational requirements. The idea is to take pictures of students working in art and the lists of courses needed for those art careers as found in the Atlanta Art Institute catalogues, and paste them up on large wall paper charts. One art department sponsored "Career Boards" for the whole school, using display cases outside the cafeteria area for registering art careers, asking the guidance people to focus on a "Career Week" or "Career Month" including speakers.

Colleges often send representatives into classrooms to tell students about their courses; but "teachers and students also need to get out into the community to see what artists are doing in their studios and businesses" was one

strong suggestion coming from some secondary art teachers. Another idea was that of taking teachers in small groups into industry, "on the line and into the conference rooms with management," and talking to people at all job levels concerning how they felt about their jobs.

One art teacher had obtained permission from the local museum to interview and photograph as many occupations housed within its confines as possible so that students might learn all the facets of museum work. Students interviewed and photographed museum workers including cooks, carpenters, painters, and electricians etc. Holding a "Career Night" in high schools and inviting representatives from industry as well as from higher education was suggested as a means of enlarging the total view of career possibilities. Ideas for research included: (1) surveying local businesses for the hidden application of art to non-art jobs, as well as to the obvious art jobs; and (2) teachers and students developing "Career Cards" at the local level to cover art related occupations with pertinent information which could be collated into state and national files for development of resource notebooks categorizing arts and design with needed career preparation descriptions for each level of learning.

"Project Talent," which was conducted some years ago, was reported to have made five-year and ten-year follow ups on the subjects who took the original test. The survey of people who entered in and remained in certain careers gave insight into what characteristics were needed in each career. Another type of job follow-up recommended was asking graduates: "How has the real world affected you as opposed to what you thought it was going to be?" (One student reported feeling literally "thrown to the wolves".)

Cautions/Problems/Hindering Forces

Conflicts with school schedules, conflicts with school administrators, playing the numbers game with art classes, acquiring better financial support, and the time it takes to get community resources and to coordinate them were only a few of the concerns voiced by educators. Proficiency testing releasing high school students as early graduates and competency based testing which places students into remedial classes, are cutting the number of students available for art classes.

There are also concerns about the lack of funds for field trips; career pamphlets that were poorly designed, problems with teacher apathy and teacher training, art education "purists" who needed to be re-educated to relate art to the outside world, and students with reading difficulties placed in art with regular students. Those who were conducting work-study programs found in addition that businesses were often hesitant to let students DO anything significant, resulting in lack of opportunities for students to engage in creative work. Many on-the-job programs also tended to be centered on money-making rather than on career exploration. Attention was also drawn to the fact that there seemed to be much confusion as to the difference between career education and vocational education.

Since any program is only as good as the teacher, the teacher needs to be informed, and the teacher's preparation should include experiences in applied arts for better understanding. Many participants noted that art teachers often don't know enough about art careers to tell the students what they should know! Further complicating this problem are youngsters who

weren't ready to choose careers in their early secondary years and counselors who weren't sufficiently aware of art-related job opportunities.

Recommendations for State and National Association Action

Several needs were voiced concerning dissemination of career information to teachers, students, and parents. The inclusion of a career page or section in an NAEA publication containing basic information on careers, perhaps coupled with loose-leaf posters for specific careers, was one idea. Another idea was having the poster artist write a short autobiography and career description to accompany the poster. Published lists of job descriptions and qualities needed for success in those jobs could be sent to guidance counselors as well as art teachers. One teacher mentioned that the mere listing of occupations was not sufficient. Attention was drawn to the fact that McGraw-Hill had a large "Careers in Business" poster and might be willing to develop a similar poster for art, if they were provided with good information concerning where art skills can be applied. Added to these activities, NAEA could also organize packets on career education for various populations, and buy or develop filmstrips or records on art careers. A questionnaire could also be sent to commercial art directors and art educators to compare what each group believes should be taught to students as "Basics" in art.

NAEA could in addition ask art colleges to assign students to the preparation of a career publicity program which could be disseminated to public school teachers. Such a program could include information to be sent to newspapers, a series of posters for the school and the community, and Business-Education Week supplies such as special posters and bumper stickers. The colleges could be of further service through making scholarships available to classroom teachers for summer school courses in career education. These courses might even bring in speakers from the various professions to familiarize teachers with the qualities needed for success in different careers. Colleges should also be encouraged to make an effort to provide art education students with a survey-type "hands on" course, which would provide at least a speaking knowledge of careers in art. These courses should provide experiences in the technicalities involved within all of the art career disciplines. Indeed, every art educator should be able to advise students of career possibilities and how to prepare for them.

NAEA could help teachers upgrade their expertise in career education by holding summer workshops for art teachers. These may be drive-in, hands-on workshops concerning what is available to students in career training and on the job market. Summer workshops may consist of all-day courses for two weeks duration and carry continuing education or fractional course credit. In-service certificates or career certification were also suggested, because some school systems require one or more of these for changes in pay scales. Of particular interest was the request that NAEA hold experience institutes in the various careers areas using professionals instead of art educators, at NAEA national conventions.

Two other methods of reaching both educators and the community included: 1) creating a library of slide/tape documenting art careers in each state, and 2) having a printout listing career descriptions which are nationwide and those which are peculiar to a given State. Each State should have

its own careers packet, with a composite set made up of individual State sets, filed with the NAEA. The data should be reviewed and updated periodically. NAEA could coordinate non-paid volunteers for gathering and disseminating career information. Also they could provide speakers and information at conferences of guidance counselors and at conferences which draw artists or administrators together. For the immediate dissemination of the Career Education in Art conferences findings, it was recommended that conference participants go into their own communities and set up local meetings or organize meetings through with NAEA's state associations.

Finally, after organizing the information from the career conference meetings, "Phase II" should be developed. Phase II should be conceived as a method of educating guidance departments so that they may place students in proper courses and give the students useful career guidance. Administrators should be invited to learn about career education in art in order to facilitate efforts at career infusion in the total curriculum.

Of vital concern to all art teachers were two public relations efforts. Instead of "Get Back to the Basics", the NAEA should proclaim "Reinforce the Basics Through Art Education." Art educators must find ways of showing art careers as respectable, professionally excellent, *and* remunerative. Students must be provided with a sound basic art education by art teachers with a first hand knowledge of the many fields in which students could find art-related job opportunities.

REPORT OF THE HIGHER EDUCATION DIVISION SESSIONS

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In four conferences on career education conducted by the National Art Education Association in Spring 1979, the participants in the Higher Education Division showed how the idea of career education extends widely beyond secondary schools. Their interests and concerns correspond to a surprising variety of educational roles.

NAEA members in higher education may be teaching any subject of art, design, or art education, in technical schools, junior colleges, or continuing education, and to students in any baccalaureate or graduate major. Indeed some individual conference participants were regularly assigned several of these at once. And in much of their discussion, the needs of older learners prompted questions and suggestions about art education in elementary and secondary levels. But for all the variety of teaching, few existing programs were described. The discussions therefore were concerned mainly with problems and possibilities. This report will be organized into sections focussing on continuing education, college art education for majors and non-majors, and the responsibilities of higher education toward the K–12 curriculum, followed by a few more general considerations.

Continuing Education

In the typical two-year community college programs, as Kenneth Hoyt observes in his *Primer for Career Education*, the needs of students will be much like those of students in either high school or baccalaureate colleges. The Golden West Community College in California, for example, offers a two-year program in graphic design, with options in interior design and sign-writing, and internships in the second year. Such a program shows most of the characteristics of vocational education as distinguished from career education: specificity of purpose, directed toward entry into a particular type of job, concentration on directly applicable studies rather than "liberal" studies, "vocation" (sign-writing) rather than "profession."

But what is vocational is not always easily identified. The same college offers another course which reminds us how little we can predict the varying uses of a particular learning through the changing life of any adult. Harvey

34 Clements described a course in "sketching as a visual communications skill," which he developed first as a home-study course for credit. Later, the course was "bought" by McDonnell-Douglas, the airplane manufacturer, as a lunch-hour program, using a video-cassette supplemented by the instructor (Clements) visiting the plant with a panel of artists and designers to demonstrate their uses of sketching as communication. Clearly, no single specific vocational application was sought by the company, the instructor, or the participating employees. But the interest of the adults at home and at the factory reminds us that the utility of drawing was one main purpose for the beginning of art education – a purpose which has been largely abandoned in recent decades. This single example of a life-long interest or need begins to show how ideas of career education might reshape the general K–12 education in art.

Further in the context of adult education, (Ms.) Terry Dew, an experienced art teacher who now is earning a master's degree in *vocational* education, suggested another way of regarding the needs and interests of adults as a source of guidance in planning K–12 education in art. She finds that vocational education is concerned with such general abilities as perception, symbolization, and communication, and with the problems of countering the tension and burn-outs that reduce productive competence. These are not wholly separate concerns and might be sought in art programs in many settings, but participants in the conference thought that basic research is needed to identify the links between art education and the wanted adult abilities. It was quickly observed that such values, reportedly sought in vocational education, already are claimed in the rationale for K–12 art education. But, as Silverman observed, these have been phrased as developmental needs of the child. They have not been argued as abilities needed by adults as workers.

To whatever extent elementary art teachers have been providing career education, they have not usually done so deliberately. We have made no systematic study and exposition of the life-long career values of art education in relation to the needs of childhood, or to K–12 curricula. Neither have we done much to develop the possibilities of art education in such subjects as color, perception, creativity, and imagery, in adult business and industry. Career education, understood as a life-long enterprise, may stimulate a new approach to curriculum theory embracing all age levels.

Colleges and Universities

Faculty in higher education who attended the conferences were repelled by, attracted to, engaged in, or felt guilty about (the lack of) career education as they understood it. Their attitudes often seemed to reflect their individual positions. They might be teaching a variety of students and courses within a small art department in a small institution; in a large university with separate colleges or departments of art where instructional responsibilities are limited and specialized; in an independent professional art college; or in such a unique institution as the National Institute for the Deaf.

Reservations about career education appeared in each of the four conferences. We should expect all college faculty to believe that life is more than work; that higher education is more than preparation for a job; that the disciplines of thought and learning *are* work; that higher education has a

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responsibility for the cultural heritage and for the open explorations that will shape the unpredictable future. The capacity for change is supposedly developed in even the most professionalized college education; the responsibility is to educate for careers that will differ from those of the present. These same points were made also in relation to K–12 education at least thirty years ago by Margaret Mead among others. What is felt strongly by college faculty is equally a part of the foundation of pre-college education, where similar reservations about career education are heard.

Such cautionary reactions are, especially to be expected in the arts, whose mission on the college campus has been the promotion of individual sensibility, imagination, feeling, value, and judgement, disengaged from jobs and the cash nexus. These are the virtues ascribed to the artist as a cultural hero, the model on which fine arts education is fashioned in college. And the faculty who teach on this model are validated by the continuation of student enrollments, even while practicality and relevance are claimed as the primary criteria among the declining college student population. The arts are sought as the last refuge from the demands of the wheel on its cogs.

Yet again, the same values of art have been emphasized in elementary and secondary schools for many years. If art education, with (or despite) its emphasis on individuality and self-expression, already does contribute to career education in its broadest definition or might do so more fully (as was suggested above by reports from continuing education), then we have from college faculty a further indication of the need to reconcile the apparent contradiction: The fine arts are supposed to be free from the normative practicality implicit in career education.

College teachers share with secondary teachers at least two other reservations. They may feel guilty about preparing students for positions that are scarce, and they may believe that the time allotted is not enough to develop the abilities required on the job.

All these reservations, one might respond, may stem from an over-narrow conception of career education, which is identified too closely with the immediacy and specificity of vocational education. The literature of career education supports that response. The most general kind of advice upon which participants agreed, particularly those in Chicago, followed two key principles: to be candid, and to offer, not require, the more deliberate career education. Given all the above generalizations, details may be illustrative.

First, as might have been expected, few if any of the participants represented college programs in design, other than "commercial art." To them the problems of career education seemed at first to be self-evidently solved in the more professionalized programs in design. But where such major programs exist, as elsewhere, the average student may change majors two or three times in four years. The problems of self-identity and goal determination are enduring problems of career education.

The antipathy between the fine arts and careers surfaced at Atlanta in the first of the conferences, in two presentations. The psychologist Frank Barron, who had studied the expectations of fine arts students a decade ago at the San Francisco Art Institute, was able to contact about forty of them recently. Only a handful were earning a living in art. Audience response pointed out that at that institution in particular, the faculty intentionally discouraged ex-

pectations of livelihoods through art. Yet many seemed to continue actively working in art, and such continuous work, in the view of Kenneth Hoyt, certifies that the San Francisco Art Institute's process is career education. This was not the view which participants brought to the conference.

Even where careers are developing, according to the presentation of Marjorie Rhodes, the attitudes of young artists and designers often are not attuned to the needs of industry. Through several years of experience with interns invited to design for the carpet industry, she had developed eleven different characterizations of their inappropriate traits. The conference produced no philosophical recommendation for reconciling the creative freedom of the artist with the regularities of industry. But a number of programs were cited, which may be classed in four categories.

One approach is the quite recent introduction of courses in "survival skills" as an independent artist or craftsperson, including elements of law, business practice, grantsmanship, and para-educational service.

A second approach is the "commercial art course," adapted to the developed talents of advanced art majors.

A third set, not entirely distinct, calls attention to the increasing use of field experiences or internships, within courses, or between terms, or in off-campus semesters – often in distant cities.

The fourth approach, not through separate course designs, is simply the avoidance of specialized majors in favor of comprehensive or general programs which allow the student a combination of "pure studio" and "highly practical" courses. Indeed, a fifth sort of program might be mentioned in which such diversity is *required*, often with deliberately generalist courses as prerequisite.

Within the conferences, the best example of such plans was the visual communications option for majors in art, art history, and art education at Northeastern Illinois University. The option includes not only skills, but courses on "Art in Society" and "Careers in Art," as well as unpaid internships.

Such practical options in the upper college years and the evident difficulties of choosing the right major, show that many students in college go through the same phases of self-identification, exploration, and trial experiences that characterize career education in high school. At Wichita State University, freshmen majoring in art fill out forms much like those provided in high school, for just such purposes. Clearly, the faculty responsibilities for guidance are scarcely diminished, but the information and sensitivities appropriate for counseling in college art departments may be rather different and less readily available. The details of guidance for college art majors, however, were not discussed further.

Related to the choice of majors and to the guiding of students into suitable career goals is the design of college programs in art. One general problem in the design of major programs is the opposition, or balance, between specialization and comprehensive breadth. In the discussions, two conditions were cited which argue for flexibility rather than tightly specified sequences. The frequency of student transfers has already been mentioned. Second, the best designed of specialized programs remain abstractions; from perhaps a half-dozen common "majors" in art, graduates move into hundreds of different job descriptions, using an unpredictable range of capabilities. Rigidly defined undergraduate specializations thus may seem

invalid. Nevertheless, it is arguable that the quality which may be attained through depth in a specialized undergraduate program is the best preparation for breadth later on. Yet as evidence that in some fields specialization may be necessary, Georgia State University has announced a major program in carpet design.

Turning attention from majors in art to majors in art education – which was, indeed, the typical order of interest – the first concern was the expansion of sites and roles for the art educator beyond the schools. The concern for alternative careers has been given much attention in recent years. No large new possibilities were reported, but certain implications were mentioned repeatedly. The expanded field strengthens the identity of the professional as an art educator, who is not always or solely a *teacher*. The new professional will be in some ways more versatile. At the same time the new roles demand true expertise rather than dilettante enthusiasm. Where professional ardor was formerly dedicated (confined) to children in schools, the new professional has not only a wide choice of clientele and work patterns, but the need to become an entrepreneur, whose spirit is fired by the enormous challenges of contemporary society – as well as the need of a job.

This new outlook implies changes in the self-image and attitudes of the art educator. Innovation and development beyond the present systems of art education require abilities in public relations, management, grantsmanship, and the like. These are not merely new skills; quite profound changes of value and personal style are implied. At least two of the represented institutions, the Massachusetts College of Art and the University of Cincinnati (and doubtless many others) now require field experiences in *community* art education as part of the coursework for art education majors.

Moreover, the combination of greater versatility and selected specialization may be impossible within the four-year baccalaureate preparation. If so, as optional specializations increase for students, masters degree programs likewise may have to become selectively specialized, since few programs can hope to do everything well.

When discussion turned from the preparation of art educators for careers outside of the schools to the question of competencies needed for career education in K–12 schools, it seemed clearly necessary to infer these from the content to be taught, i.e., to consider the K–12 curriculum.

Career Education, K–12: Implications for Art Teacher Education

For the college instructor in art education, the concept of career education in high school art is not simple. In each of the four conferences, there was not an apparent plan for maintaining distinctions between vocational and pre-professional education for students talented in art, and the contribution of art studies to the general objectives of career education for all students. Even though the literature separates vocational from pre-professional education, in most secondary schools both are likely to be in process in the same art classes. Moreover, there is real uncertainty about the distinctions between pre-professional and general education.

This latter question has been discussed with faculty in several departments of architecture and design at the University of Cincinnati. Two guiding questions were asked: "What preparation would you wish your first year majors to have completed in high school?" and "How would such preparation differ

from the education you would want for the general public, relating to your field?" Answers to the first question do sharpen and explain distinctions between vocational and pre-professional art education in high schools. In general, the faculty would like their entering freshmen to know more about visual thinking (industrial designer), visual esthetics, and communication (graphic designer), and ideas of structure (architect). Basic drawing ability, creativity, and an awareness of the connections between art and the whole curriculum seemed important. But imitations of professional design projects or products should be limited to the minimum required for motivation, quite the opposite of the usual emphasis in high school "commercial art" courses and in vocational programs.

Answers to the second question showed less agreement. It was not easy to identify categories of pre-professional learnings that would not be desirable in general secondary education. In sum, these discussions with college design instructors suggest that good career education in high school, for both the pre-professional art student and the general student in an art elective, would differ from the usual current program and from "commercial art" courses.

In the four conferences, however, the latter type of course represented career education in high school art, and the presenters were enthusiastic about the rewards of their work. What seemed most commonly interesting were ways of expanding and improving the teaching strategies for such courses: field trips, guests, shadowing, work-study, self-instruction, and so on. Neither the potential contribution of high school art programs to the general career education nor the question of the best kind of pre-professional (college-bound) art education received focussed attention in the general sessions or in the discussions of the participants from higher education. To identify the needed competencies for art teachers, we apparently will need more time to develop better definitions and descriptions of the appropriate high school curriculum. On one view, career education simply adds another segment to the already numerous expected competencies. To others, it means a major change of purpose, pervasively affecting all courses in art and art education.

For example, it was recognized that the guidance function is not now an important part of the art teacher's preparation. On the more limited view, teachers simply would have to be acquainted with a few major college programs, with instructional materials describing the art occupations, and with local professionals who might serve as resource persons. (It was noted that in many school districts, such professionals might be unavailable.) They would have to know how to organize students into individual exploratory and trial activities. They would have to anticipate spending more of their teaching time on those matters, but they would be expected only to know where to locate guidance information, not to possess it personally. On the more comprehensive view, the art teacher, to be convincing, would need a real understanding of the demands and the ways of working in each major occupation in art. Finally, it seems that the nature of guidance, the character of guidance information, and the relation of guidance to instruction vary according to the concept of career education.

It is a similar situation with preparation for instruction other than guidance. It might be enough to be able to pass on the basic tools skills of commercial

art and to be prepared to use guests and media for information about art careers. It might seem necessary to develop separate courses or mini-courses for each of the major art professions; or it might be sounder to develop a whole new program in which students would develop the general, basic operational concepts and procedures which are foundational to all the art professions – if these can be identified. For any of those alternatives, how many art education programs are ready to prepare the teachers? Could such preparation be achieved, anywhere, in a four-year program?

At the elementary level one discerned the same sort of difference between a limited and a more comprehensive definition. Talk about the nurture of the work ethic and the initial awareness of jobs suggested greater attention to the artist, to the life-style and manner of work, to the simple fact that art works are made by artists. All of this seemed welcome, not wholly new, not too difficult as additions to existing art education, and possibly reinforcing. On this view, the infusion/threading/weaving which Hoyt describes would be limited within art as a discrete subject: career education *in* art.

But there also was talk of more comprehensive changes which might be sought both in the subject and in its relation to the whole school curriculum. Since most art careers are actually in what is still called applied design, career education might imply learning the ways of productive thinking and the values that enable native craftsmen and professional designers to contribute to society. Since good design is adaptive, applicatory, and contextual, such learnings might well be related to the other elementary subjects. Joseph Schwab, addressing the Chicago conference, leaned in that direction, as any good Deweyian might do. Others call for such learnings in the name of "environmental" education, but there is in fact nothing new about such curriculum proposals.

Infused through the whole curriculum, such a program would appear as an alternative to the aesthetic education which Harry Broudy advocated in the Atlanta conference. Aesthetic education, he says, is the only kind of art education sufficiently important in the lives of all learners to be justifiable as universal in elementary schools. Career education, in the general sense suggested above and in some of the literature, might be at least as powerfully justified on the ground of life-long value. But the title or rubric was offensive to some of the participants and would seem especially likely to offend elementary educators, including some who already are providing much of the learnings that are called for. Ironically, the broader the concept of career education, the more it is made part of good general education, the less appropriate the term seems.

Whatever the nature or name, members of the NAEA Higher Education Division, thinking of art education in elementary and secondary schools, saw that in the more limited version – in the short run, perhaps – teachers would need more information about careers in art and design and a somewhat different sense of educational purpose. To meet those needs, higher education is responsible to both art specialists and classroom teachers, pre-service and in-service. If more profound changes in art education gain credence under the impetus called career education, the artist as a model will be less purely self-expressive, the designer and architect will join the artist; and the historian and critic as models will attend to a broader range of works and values. The art teacher will be remodelled accordingly. Many college fac-

ulty members will have grave reservations about such changes, and many doubtless are unprepared for that responsibility.

If any kind of career education in art is to be effectively promoted, more conferences and publications will be needed. More pilot programs need to be developed, especially in elementary schools. Most urgent of all, and most readily provided, would be instructional aids for classroom display and reference materials for secondary classes. Career education could be transformed into a major strength for art education and a major responsibility for NAEA.

Recommendations for Action

Conference participants suggested a few other, quite specific activities for NAEA. An annual convention program could be built around career education as a theme. At any conference, thoughtful professionals could provide practical wisdom and personal anecdotes, from which informal tapes and film could be developed. A column in the NAEA Newsletter, edited by a member actively involved in career education, might serve as a clearinghouse of good ideas and programs.

A few more general suggestions for higher education might be gathered here in summary:

- Formal and informal research is needed to identify the basic attitudes and competencies needed in art, in art-related occupations, and indeed in non-art occupations. Correlations among these might support the belief that art teachers already are contributing to career education.
- More concretely, such correlations might clearly identify objectives which are not now deliberately approached through curricula at any level, around which new curriculum elements might be designed – for K–12, college, and continuing education.
- Serious professional discussion should be organized to consider the problems of balance and reconciliation between a concept of art in education that features inspiration, self-expression, individuality, and freedom, and a concept that considers the artist and designer as a disciplined, responsible, competent worker. There may be a long-term social value in educating more deliberately for the blend of creative individuality and normative competence in every job and every worker, rather than the separation of the artist from the working population.
- College faculty are aware that the current interest in innovative concepts is taking artists into technologies that are demandingly disciplined. NAEA members in higher education, as they contribute to curriculum planning in K–12 as well as college education, may find that the artist-designer-technical worker could serve as the model for an art education that would strengthen the mode of productive, disciplined individuality at all levels. This is to suggest that the governing concept of art in education may be changing through another impetus than career education, but in a supporting direction.
- Whatever the concept of art, the idea that career education is best infused through the entire curriculum compels art educators to analyze, in a new way, the relationships of art to the general curriculum.

It is evident that career education, shallowly conceived, could seriously

42 distort even the best and strongest of programs of art education. Without surrendering for a minute to the pressures of what currently is called competency-based education, a positive view can be advocated. If the superb capabilities of our greatest artists and designers were considered anew by our profession, the stimulus of career education could result in new strength for art education.

REPORT OF THE SUPERVISION AND ADMINISTRATION DIVISION SESSIONS

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Career education will never be realized as a significant additional dimension to an existing art program unless all concerned parties agree that the idea has merit. Support for implementation must begin at the highest levels of decision making – the NAEA and the local level of administration. Once supervisors, or locally designated leaders, in art are convinced that career education is indeed worth pursuing, then whatever forces for change exist within their offices must be brought into play so that the art teachers within the system can begin to adjust programs, school curriculum, community liaisons, or wherever career learnings can take place.

Examples of the above already abound, and it may be appropriate to note a few at this point. In existing school curricula, some teachers have prepared short introductions to careers as they may relate directly to classroom activities; thus, a unit on drawing can suggest medical illustration and children's illustration as careers which rely heavily upon graphic skill; and a course in photography can, at some point, provide information regarding the differences between commercial photography, animation, and photo silk screen as a poster medium. Moving away from the studio, an Advanced Placement course in art history can certainly point to the relationship between this area and the preparation of critics, historians, museum educators, and the like. In the area of community liaisons, some teachers have requested parents who earn their livelihood in art to come speak to their art classes, and others have arranged on-site visitations so that interested students can visit studios, publishing houses, art schools, factories, and other milieus of art making. This, of course, requires scheduling adjustments and released time and may pose transportation problems, but it is, nevertheless, being done.

All art teachers are going to want more materials for study than now exist, and here agencies such as art education magazines, the NAEA, and professional organizations such as Art Directors' Clubs and the American Institute of Architects need to develop materials such as pamphlets, posters, and even suggested units of instruction for teachers to have on hand for student examination. In any case, if career education is to get off the ground

44 as a serious, unfinished business, it should be introduced aggressively on all levels. It should never be handled in a defensive way, and should employ a full range of P.R. techniques. It may begin with a one-sheet "pitch" for administrators and parents, newspapers, etc., and move to extended rationales for study in art councils and by art educators in leadership positions. State presidents of NAEA should be urged to showcase good practice in their newsletters and in state meetings, and posters should be shared and made available to those who can use them. There might be a national contest for a logo, and the NAEA should prepare a simply worded guide to grant possibilities for career education, gifted children, and related areas. NAEA should also persuade appropriate members to write articles in non art education publications (ex: *The School Board Journal*). They should also plant speakers at appropriate conferences and other events of educational interest. Special issues of *Art Education* or *Art Teacher* could be devoted to career education, or one page of each issue of the Newsletter could be set aside for career topics, or both. The Newsletter should serve as an ongoing showcase for specific ideas.

We also need to investigate careers which lie beyond the immediate pale of the arts. Business, public relations, art administration, and the legal profession are all beginning to use people in art capacities. Related to this is the creator of specialized careers such as consultants to parties and designers of objects with highly specialized functions. This is the realm of the unexpected, unplanned career. It does not fall easily into existing categories, and often it requires specialized phases of training beyond conventional art training.

All current programs which relate to the gifted in art should be geared in an unforced way towards career awareness (e.g., National Art Honor Society, the Advanced Placement Program, the new National Art Awards, and the Presidential Awards. Specific example: East Brunswick High School's use of Advanced Placement art history to establish apprentice program at Rutgers University Museum.) Obviously career education has a lot in common with the move towards better serving the gifted in art, but the two issues should not be confused. All children should receive information regarding career aspects of art, but most gifted children will need more information and more contacts with the professional world.

Curriculum planning can also begin with guidance from the national level. Perhaps some rewriting of Hoyt's paper in art education terms would be in order, and what follows should be related to existing philosophy and goals as described in the national commission report. Particular attention should be paid to appropriateness of activities to age and grade levels. ("What could career education mean in the primary grades in specific instructional terms?") It is not too difficult to think of connections between the secondary levels and career education; it is considerably more difficult to define, explain, and create activities for the elementary grades. It may be that our time is best spent here, since the problem of vocational justification assumes increasing importance.

Career education can also be seen as a neglected dimension of art history. Aside from the fact that a love of history can lead to a whole cluster of livelihoods, career education has its own history. Certain careers in art no longer exist, while others are dying; some careers are private, while others are collaborative. This is all part of cultural and historic contents. The training and life styles of artists have a history, as do the objects that artists produce, and this has yet to be adequately dealt with in existing texts. Everyone who discusses career education mentions the need for making connections with institutions and individuals in the community, yet not everyone knows how to go about this. Another project that someone should take on is the preparation of a guideline or blueprint for action to assist teachers in creating fruitful connections between school and society – that is, between the art rooms and the work-a-day world of the professional in art. Such a publication should include brief case studies for suggestions for initiating contacts that are already in existence.

Cautionary Notes

A. Teachers may see career education as "one more thing" that is being imposed upon them which reflects some devious rationale, such as a form of political expediency on the part of some bureaucratic or organizational entity.
B. Teachers may question the "cradle to the grave" approach to career education, since it is common knowledge that the citizen of the future may change careers several times in a lifetime. The question may also be raised regarding the whole issue of education for awareness versus education for persuasion. (Question: Is it moral to even think of persuasion in areas which require extraordinary commitment and present enormous difficulty in earning a living?)
C. Teachers should not be made to feel that they must be authorities in the

full range of art careers. They should be assisted in learning how to become facilitators, that is, people who have the skills to locate information, personalities, and assistance from the community.

D. There are two stages of career awareness for students: the "honeymoon" and the reality stages. (Example: the romantic vision of the life of an architect as dealt with in Ayn Rand's *The Fountainhead* does not stress the years of drudgery which may precede success, affairs with beautiful people, etc.)

E. Teachers should consider working with some central figure such as a guidance counsellor, not only to educate them to career guidance in art but to supply them with materials for a central resource file.

Recommendations for Replicative or Innovative Action

A. Teachers and supervisors can contact professional schools, art departments in higher education, and professionals for on-site visitation. (Weymouth, Mass.)

B. Information regarding personalities, services, and careers could be organized in color coded boxes for easy reference (Barrington, Vermont)

C. Credit courses could be created through the services of volunteer lecturers who contribute one or two lectures, preferably in the evening, for senior high students. (Newton, Mass's "Architecture: Theory and Practice.")

D. Curriculum units could be designed wherein students role-play functions within professions. (Jr. High Gallery unit in Jefferson Co., Colorado.)

E. Art teachers can identify the leaders of local professional art related organizations (i.e., Art Director's Club, and American Institute of Architects.)

Such people can be the connection for the following services:

- Arrangements for shadowing visitations,
- Talks to students in school or in studios,
- The creation of awards for the gifted,
- Assistance in special publications (Ex: Newton and Dade County special publications of student art work; also, Milwaukee Calendar of School Art)

F. The emphasis in professional contacts can begin with distinctive characteristics of one's community. (e.g.: jewelry design in Attleboro, Mass.)

G. State art organizations could assist in the creation of information networks, and these could be extended through regional and national levels. (e.g.: Career Education Consortium set up in-service programs and seminars. (Worcester, Mass.)

H. Supervisors are in the best position to study the community for possible assistance and to devise questionnaires to determine the nature of possible services. Principals can also sound out PTA thru school newsletters. (e.g.: Newton City Planning Project for 5th and 6th grades.)

I. NAEA should provide a standard form for reporting projects worthy of sharing, and these should be collated periodically for dissemination. This could be done through existing publications (*Art Education* or through some other arrangement.)

J. Teachers can create simple and inexpensive informative posters by editing ads from the Sunday paper for art jobs. (Weymouth, Mass.)

SUMMARY AND CONCLUSIONS

During the 1970s, career education became an important movement in American education. Towards the end of the decade, many curricular areas began to identify means to infuse career education concepts into their curriculum content and instructional strategies. However, as the reports of the NAEA Divisions indicate, career emphasis in art education is a relatively new and evolving concept. The search for means where both of these content areas can effectively serve the learner is now well underway, and if we follow up what our members suggest, we need to accept several basic conceptual assumptions relative to career education and art education. The first is that all professional commitment towards the art process is in itself a career decision. The second is that creative and humanistic goals must be considered as basic to any art career. The third is that, while art can be an avocation for all people and an income opportunity for some people, art can also provide total and sufficient income for only the more capable and committed individuals.

Any educational process should be regarded as preparation towards some goal, whether this be significant self-expression *and* a channel for creativity, or as a means of earning a living.

All learners should be provided with opportunities to know and understand the career potentials of the art process. This population should also, however, be reminded that earning one's living from art skills is not for all people and is, in fact, a most demanding and difficult career choice. While students need to be confronted with the demands of a successful career in art, they should be reminded that the greater the risk, the greater the reward, and that art is, indeed, a rewarding and fulfilling vocational choice.

Career awareness as we can see from this report, is really a form of unfinished (or undeveloped) business in art education. It is simply a matter of adding valid information to the existing program. It offers a neglected but legitimate set of values to the general student, and it can also supply practical knowledge for the student who should consider a career in art. Career education can be debased or misdirected – as can other forms of art education – and NAEA and others in leadership positions must make some distinction between levels of quality in this area.

Statements must deal with possible contradictions between career concepts and general art education philosophy i.e., instrumental rather than generalized uses of art education, the problem of a narrow view of skill development, and the danger of premature focus upon decision-making. Confusion regarding differences between career education and vocational

education must be clarified.

Once convinced that the matter needs attending to, supervisors and teachers will then have to decide how to deal with the problem, and the usual array of strategies that all supervisors have at their disposal can come into play – resource units, special materials, field trips, visiting artists, new materials added to existing guides – the whole complex of in-service structures brought to bear with the same focus and energy that characterizes any new priority in the schools.

Each system has constraints; supervisors and teachers must, as usual, exercise their sense of ingenuity in overcoming these. Career education can begin in small ways, such as the conveying of new information on training, marketing, salaries, etc., or it can be extended to creating patterns of scheduling which can allow for apprenticing or extended visitations with artists.

For the teacher, any revitalized collaboration between the disciplines of art education and career education should take into account both the problems and the achievements possible for students choosing art as a career. Art educators must understand and capitalize on the interrelationships between art as a process and art as a career. They must identify instructional strategies at all levels of art education whereby teachers can effectively impart career concepts to their students.

Art educators must think beyond the realities of the junior high art class, the high school commercial art unit, or the MFA painting studio. The art educator needs to know and involve talented and successful persons in the community who are engaged in an art process as a vocation – not only architects, graphic designers, photographers, art directors, and interior designers, but also the self-employed artist and craftsperson, the arts administrator for local governmental agencies, and that most exceptional of individuals, the "fine" artist who is successfully earning a living from art skills.

The art educator should also become familiar with the educational options available to students in industrial education, business education, and other work place-related educational programs. These may include internships of varying lengths and types, "shadowing" assignments, and other off-campus learning experiences. Curriculum development in career-related art education should involve different emphases of effort. For pre-professional education there needs to be adequate preparation for high school graduates planning to enter post secondary professional programs. For pre-vocational education, it is important to identify appropriate learnings in consultation with representative potential employers.

In conclusion art educators must grow in their awareness of the emerging issues and seek effective educational solutions to problems and needs through inter-actions with peers and colleagues. If our professional association is to serve its membership, it must enlist the broad resources – both human and institutional – at its disposal. The suggestions, concepts, instructional strategies, and model programs described in the Division reports in this monograph represent the beliefs and innovative practices of over two hundred members of the National Art Education Association. It is hoped that as a result of reading this publication others in the art profession will also be encouraged to develop art programs that include significant conceptual relationships between career education and art education.